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3-8-2019 8:00 PM

# Lawrence University Symphony Orchestra, Romeo and Juliet, March 8, 2019

Lawrence University

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# Lawrence Symphony Orchestra

Mark Dupere, conductor

## Romeo and Juliet

Friday, March 8, 2019

8:00 p.m.

Lawrence Memorial Chapel

*Romeo and Juliet Suite No. 1, op. 64bis*

Sergei Prokofiev  
(1891-1953)

Folk Dance

Scene

Madrigal

Minuet

Masks

Romeo and Juliet Balcony Scene

Death of Tybalt

*“Ah! Je veux vivre” from Roméo et Juliette*

Charles Gounod  
(1818-1893)

Anna Mosoriak, soprano

◆ INTERMISSION ◆

*Romeo and Juliet Overture-Fantasy*

Peter Ilych Tchaikovsky  
(1840-1893)

*“Mambo” from West Side Story*

Leonard Bernstein  
(1918-1990)

*Please join us for a reception in SH163 following the performance.*

*In 2018 all lighting in Memorial Chapel was updated to LED. Spray foam insulation with an R-value of R40 was added to the attic. The savings associated with these projects are estimated to be more than 105,000 kilowatt hours and \$10,000 per year. Project funded in part by the LUCC Environmental Sustainability Fund.*

## ***Romeo and Juliet Suite No. 1, op. 64bis***

**Sergei Prokofiev**

**Born:** April 27, 1891, Sontsivka, Ukraine

**Died:** March 5, 1953, Moscow, Russia

**Composed:** 1935-36

**Premiered:** December 30, 1938, Brno, Czechoslovakia

**Duration:** 28 minutes

**Instrumentation:** piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, four horns, cornet, two trumpets, three trombones, tuba, timpani, percussion (tambourine, bass drum, triangle, snare drum, cymbals, xylophone, glockenspiel), harp, piano, and strings

Sergei Prokofiev's *Romeo and Juliet* is a ballet based off of the timeless tragedy written by Shakespeare. Grounding his work from a synopsis by Adrian Piotrovsky, Prokofiev composed the ballet in September of 1935. While the ballet was initially planned to premiere at the Bolshoi theater, the production was postponed by Soviet cultural officials due to controversy over Prokofiev's addition of a happy ending to his original version of the ballet. Prokofiev published the score to the ballet in 1938, and only in 1940 did the ballet finally premiere in its entirety.

Prokofiev reused music from the ballet and created three separate orchestral suites as well as a solo piano work. Each suite contains a different set of pieces from the ballet, though they aren't arranged to follow any sort of chronological order.

The first movement of *Suite No. 1* is Folk Dance, a cheerful opening which is as far removed from the ballet's tragic story as possible. Its dance-like quality is enhanced by the bright orchestration, joyous main theme, and drone-like bass harmony.

The second movement is simply called Scene, but comes from No. 3 in the ballet, The Street Awakens. This movement is also lively and uplifting, with a sparse but colorful orchestration.

The next movement, Madrigal, shows the growing love between Romeo and Juliet, depicting the scene in the Capulets' ballroom. It begins with a flowing theme in the strings, then moves to Juliet's motif, played by flute, then continues to alternate between the two themes.

The fourth movement, Minuet, is festive, light entrance music for the Capulets' guests. In the following movement, Masks, Romeo, Mercutio, and Benvolio, all Montagues, make their entrance to the ballroom in masquerade.

The sixth movement, Balcony Scene, is one of the best known of the

ballet. Juliet's familiar motif is contrasted with short interruptions as Romeo furtively makes his way to see where she stands on the balcony. Following, we hear the beautiful love theme as they are united.

The final movement, Death of Tybalt, is a stark contrast to the sweeping, beautiful texture of the Balcony Scene. It begins with an explosive statement by the celli and violas, then continues with the same incessant, driving character set at the beginning. The movement is halted by fifteen powerful chords which show Tybalt's death, and closes with solemn funeral music.

### **“Ah! Je veux vivre” from *Roméo et Juliette***

**Charles Gounod**

**Born:** June 17, 1818, Paris, France

**Died:** October 17 or 18, 1893, Saint-Cloud, France

**Composed:** 1867

**Premiered:** April 27, 1867, Théâtre Lyrique, Paris, France, Adolphe Deloffre, conductor

**Duration:** 4 minutes

**Instrumentation:** solo voice; two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings

### ***Romeo and Juliet Overture-Fantasy***

**Peter Ilych Tchaikovsky**

**Born:** May 7, 1840, Votkinsk, Russian Empire

**Died:** November 6, 1893, Saint Petersburg, Russian Empire

**Composed:** 1869/1880 (Version III)

**Premiered:** March 1, 1886, Tiflis (Tbilisi, Georgia), Russian Musical Society, Mikhail Ippolitov-Ivanov, conductor (Version III)

**Duration:** 20 minutes

**Instrumentation:** piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (cymbals, bass drum), harp, and strings

Tchaikovsky's *Romeo and Juliet Fantasy Overture* is known to many people as his first true masterpiece. Many composers took inspiration from Shakespeare's works, the most popular being *Romeo and Juliet*, and Tchaikovsky was presented with the idea of writing a piece based on the

story by another Russian composer by the name of Mily Balakirev, who was the leader of a group of Russian nationalists called The Mighty Five. Balakirev suggested that Tchaikovsky revise the piece after the first premiere in 1870 and that he also add a slow, haunting chorale to the beginning of the piece. After the second revision's premiere in 1872, Balakirev once again suggested a revision. The third revision took Tchaikovsky much longer to complete, and he finished in 1880, but this version of the piece was not premiered until 1886. This third version is the piece that most people know today.

The beginning of the *Fantasy Overture* is a beautiful chorale that may be Tchaikovsky's idea of the knowing voice of Friar Lawrence who serves as a figure of guidance to Romeo and Juliet in Shakespeare's timeless tale. As the introduction continues, the story begins building with help from both the winds and the strings, creating peaks and valleys filled with a sense of longing. Soon after, the confrontational first theme is introduced, representing the turmoil between the Capulets and Montagues. As the confrontation dies down, the English horn and violas show the first glimpse of the delicate young romance in the secondary theme, also known as the "love theme." This theme is one that most people will be able to recognize, as it has been used many times to represent a love interest in media. The development is used to further describe the conflict and duels between the two families, and leads into the love theme once again, but this time much more passionately with the entire string section carrying the emotional melody. The second time around, the love theme breaks down into conflict, possibly showing how the young lovers' families lead them to their unfortunate deaths. During the coda after this intense string of events, the love theme is transposed into minor, hinting at a funeral procession for Romeo and Juliet, and from that, Friar Lawrence's chorale theme from the introduction is reiterated in major. At the very ending, the harp sounds over the entire orchestra, creating a sense of closure in this great Shakespearean tragedy.

## **“Mambo” from *West Side Story***

**Leonard Bernstein**

**Born:** August 25, 1918, Lawrence, MA

**Died:** October 14, 1990, New York City, NY

**Composed:** 1955-57

**Premiered:** August 19, 1957, National Theater, Washington, D.C.

**Duration:** 3 minutes

**Instrumentation:** piccolo, two flutes, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (cowbells, bongos, timbales, 4 pitched drums, snare drum, bass drum, xylophone, woodblock, tom-toms, glockenspiel, conga drum, guiro, cymbals, maracas), piano, harp, and strings

The musical *West Side Story*, written in 1957, is a reimagining of Shakespeare’s illustrious *Romeo and Juliet*, depicting a racially-tinged rivalry between two street gangs on the Upper West Side of New York in the mid-1950s. The story focuses on the forbidden love between Maria, from the Puerto Rican “Sharks” gang, and Tony, a member of the Caucasian “Jets.” The musical was a collaborative effort since it required lyrics by Stephen Sondheim, choreography by Jerome Robbins and writing from Arthur Laurents. In 1961, Bernstein included “Mambo” as a part of his *Symphonic Dances Suite*.

This particular movement, inspired by the Latin style dance, is played during a dance-off between the two gangs. Bernstein includes both Afro-Cuban and American jazz influences to create a picture of tension between the two groups, separating the styles then joining them while both gangs are dancing together. An upbeat tempo and syncopated rhythms push the music forward, inspiring a desire to dance. *West Side* was very enthusiastically received when it came out, and quickly became popular enough to lead to a film adaptation, and has remained a highly popular piece.

(Asher McMullin, Mindara Krueger-Olson, Lexie Livingood, Samantha Gomez, LSO Musicians)

# Lawrence University Symphony Orchestra

Mark Dupere, conductor

## **VIOLIN I**

Zoë Boston  
Laura Duggan, *concertmaster*  
McKenzie Feters  
Beth Fryxell  
Jessica Gehring  
Abigail Keefe  
Ella Kile  
Mindara Krueger-Olson  
Molly Long  
Matt Piper  
Joanie Shalit  
Katie Weers

## **VIOLIN II**

Samantha Gomez  
Grace Halloran  
Natalya Harp  
Jelani Jones  
Alan Liang  
Clancy Loeb  
Mara Logan\*  
Alex Quinn  
Rehanna Rexroat  
Grace Reyes  
Claire Sternkopf  
Rachael Teller  
Jessica Toncler

## **VIOLA**

Adjedmaa Ali  
Kanyon Beringer  
Lia Eldridge  
Jae Franklin  
May Garvey  
Amy Gruen  
Gabriel Hartmark  
Eleanor Horner  
Lexie Livingood  
Emily McCabe  
Asher McMullin\*  
Julien Riviere  
Laura Vandenberg  
Courtney Wilmington

## **VIOLONCELLO**

Christopher Aceto  
Ernesto Bañuelos\*  
Hannah Baron  
Julian Bennett  
Madison Creech  
Natalie Galster-Manz  
Julia Johnson  
Alex Lewis  
Henry McEwen  
Logan Robison  
Zofia Sabee  
Stephen Simuncak\*  
Sarah Smith  
Evan Stroud  
Joshua Tan  
Mac Wyn  
David Yudis

## **BASS**

Jeanette Adams\*  
Ryan Erdmann  
Matt Jahnke  
Ali Remondini  
Steven Traeger

## **FLUTE**

Cosette Bardawil  
Isabella Cisneros (picc)  
Ned Martenis (picc)  
Hannah Elizabeth Tobias\* (picc)

## **OBOE**

Alex Gesme (EH)  
Hannah Guo  
Logan Willis\* (EH)

## **CLARINET**

Abbey Atwater\*  
Georgia Chau  
Anthony Dare (bass)  
Samara Morris  
Celeste Reyes (E-flat)

## **SAXOPHONE**

Matt Fowler  
Nick Muellner

## **BASSOON**

Emilia Jackson  
Carl Rath  
Stuart Young\*

## **HORN**

Julian Cohen\*  
David Germaine  
Hayden Guckenberger  
Jonathan Ibach  
Mariel Lopez

## **TRUMPET**

Jack Benedict  
Adrian Birge\* (cornet)  
Caleb Carter  
Dean Chen  
Gaston Kaisin  
Eviatar Shlosberg  
Margaret Thompson

## **TROMBONE**

Bennett Gabriel  
Theo Keenan (bass)  
Omar Tlatelpa-Nieto\*

## **TUBA**

Chance Arnold

## **TIMPANI**

Alex Quade\*

## **PERCUSSION**

Benjamin DePasquale  
Taylor Hallman  
Keenan McDonald  
Brian Mironer  
Aaron Montreal

## **HARP**

Rachel Overby  
Leila Ramagopal Pertl

## **PIANO**

Claire Ricketts

\*Denotes principal or section leader

## **LSO Stage Crew**

Jeanette Adams  
Matt Piper  
Joanie Shalit

## **LSO Librarians**

Sarah Krysan  
Liam McDonald  
Katie Weers



We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio instrumental faculty.

### **Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty**

Samantha George, violin  
Wen-Lei Gu, violin  
Matthew Michelis, viola  
Horacio Contreras, cello  
Mark Urness, bass  
Nathan Wysock, guitar  
Suzanne Jordheim, flute  
Erin Lesser, flute  
David Bell, clarinet  
Nora Lewis, oboe  
Steve Jordheim, saxophone

Carl Rath, bassoon  
Jeffrey Stannard, trumpet  
John Daniel, trumpet  
Ann Ellsworth, horn  
Tim Albright, trombone  
Marty Erickson, tuba and  
euphonium  
Dane Richeson, percussion  
Catherine Kautsky, piano  
Michael Mizrahi, piano  
Anthony Padilla, piano  
Kathrine Handford, organ

### **Upcoming Performances**

Friday, April 26, 8 p.m., Major Choral Work: Bernstein and the Brits

Friday, May 31, 8 p.m., Elgar *Enigma Variations*



As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.